

Correction

Correction: Charitonidou (2021). Exhibitions in France as Symbolic Domination: Images of Postmodernism and the Cultural Field in the 1980s. *Arts* 10: 14

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Error in Article Title

In the original publication ([Charitonidou 2021](#)), there was a mistake in the title. The correct title should be “Exhibitions in France as Symbolic Domination: Images of Postmodernism and the Cultural Field in the 1980s”.

Text Correction

There were the following errors in the original publication ([Charitonidou 2021](#)).

** The French version of *La presenza del passato* was held at the Chapelle de la Salpêtrière under the title *Présence de l’histoire, l’après modernisme (Presence of History: The After Modernism)* (Guy 1981). **

** During the 14th World Congress of the International Union of Architects (UIA), which was convened in Warsaw under the motto “Architecture–Man–Environment” (Ziolkowska-Boehm 2018, p. 72), a declaration authored by a group of young Polish architects was distributed in the framework of the seminar “Home and City” (DiM). This declaration, which is known as the “Warsaw Declaration”, contained a critique of the 1933 Athens Charter and was opposed to the official position of the 14th World Congress of Architects, which recognised the 1933 Athens Charter as a starting point for architecture and urban planning. It would be interesting to question to what extent the theses of the Warsaw Declaration of Architects were consistent with those of Charles Jencks and Paolo Portoghesi. To grasp the symbolic dimension of this declaration, it suffices to think that it was issued only two years after the fall of the post-Yalta division of Europe and the entry of Poland into the zone of European culture after its forty-year period of staying behind the Iron Curtain. **

The following corrections have been made to ** 4. From *La Presenza del Passato* to *Présence de L’Histoire* **

** The French version of *La presenza del passato* was held between 15 October and 20 December 1981 at the Chapelle de la Salpêtrière in Paris under the title *Présence de l’histoire, l’après modernisme (Presence of History: The After Modernism)* (Guy 1981). **

** During the 14th World Congress of the International Union of Architects (UIA), which was convened in Warsaw between 15 and 21 June 1981 under the motto “Architecture–Man–Environment” (Ziolkowska-Boehm 2018, p. 72), a declaration authored by a group of young Polish architects was distributed in the framework of the seminar “Home and City” (DiM). This declaration, which is known as the “The Warsaw Declaration of Architects”, contained a critique of the 1933 Athens Charter and was opposed to the official position of the 14th World Congress of Architects, which recognised the 1933 Athens Charter as a starting point for architecture and urban planning. It would be interesting to question to what extent the theses of the Warsaw Declaration of Architects were consistent



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with those of Charles Jencks and Paolo Portoghesi. To grasp the symbolic dimension of the “The Warsaw Declaration of Architects”, one should bear in mind that it was issued eight years before the fall of the Berlin Wall, which took place on 9 November 1989. **

The author states that the scientific conclusions are unaffected. This correction was approved by the Academic Editor. The original publication has also been updated.

Reference

Charitonidou, Marianna. 2021. Exhibitions in France as Symbolic Domination: Images of Postmodernism and the Cultural Field in the 1980s. *Arts* 10: 14. [[CrossRef](#)]

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